

# The Musical World.

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## HER MAJESTY'S THEATRE.—First Night of

the new ballet, *LE CORSAIRE*. Mdlle. Albani, Mdme. Rosati. On Tuesday next, July 8th, *LA CENERENTOLA*. Angelina, Mdlle. Albani; Don Magnifico, Sig. Rosal (his first appearance); Donizetti, Sig. Benevanto; and Don Ramiro, Sig. Calzolari. To conclude with an entirely new Ballet, *LE CORSAIRE*. Principal characters: Conrad, Sig. Ronzani; Seyd, M. Dauty; Yussuff, M. Venafra; Sulmea, Mdlle. Clara; Gulnare, Mdlle. Rosa; Dilare, Mdlle. Lizereux; Medora, Mdme. Rosati. The scenery by Mr. C. Marshall.—*LA TRAVIATA*. Mdlle. Piccolomini's Benefit. On Thursday next, July 10, 1856, when, by General Desre, will be presented Verdi's Opera, *LA TRAVIATA*. Violetta, Mdlle. Piccolomini; Alfredo, Sig. Calzolari; Barone Dauphol, Sig. Vairo; Dottore Grenvil, Sig. Bailou; and Germont, Sig. Benevanto. With other entertainments, particulars of which will be duly announced. To conclude with an entirely new Ballet, *LE CORSAIRE*. The scenery entirely new, by Mr. C. Marshall; the music by Mr. A. Adams; the mise-en-scène by Sig. Ronzani. Conrad, Sig. Ronzani; Seyd, M. Dauty; Yussuff, M. Venafra; Sulmea, Mdlle. Clara; Gulnare, Mdlle. Rosa; Dilare, Mdlle. Lizereux; Medora, Mdme. Rosati. Applications for boxes, stalls, and tickets, to be made at the Box-office of the Theatre, Colonnade, Haymarket.

## MR. BALFE'S BENEFIT, on Monday next, at Drury

Lane Theatre. Immense attractions for this night only. To commence with Balfé's favourite Opera, "THE BOHEMIAN GIRL," with the New Music and following splendid Cast:—Mr. and Mrs. Sims Reeves, Miss Dyer, Mr. Maivars, Mr. Drayton, and Mr. Weiss. Mr. Balfé will preside in the Orchestra, which, with the Chorus, will be on a grand scale. After which, A Grand Vocal and Instrumental CONCERT, in which the following celebrated Artists will appear:—Madame Viardot Garcia, who will sing Balfé's celebrated Rondo in the "Maid of Artois." Madame Rudersdorf, Miss Fanny Huddart, The Misses Brougham, and Mrs. Henderson; Mr. Henry Haigh, Sig. Lorenzo, and M. Gassier, who will sing "Largo al Factotum," in costume. Instrumentalists:—Violin, Herr Ernst; Harp, Mr. John Thomas; Violoncello, Sig. Platt; Piano, Mr. G. A. Osborne and Miss Arabella Goddard. The whole to conclude with the fourth act of Verdi's Opera, "IL TROVATORE," with the following Cast:—Miss Lucy Scott, Miss Fanny Huddart, Mr. Durand, and Mr. Augustus Brahman. To commence at half-past seven o'clock. Private Boxes, £3 3s., £2 2s., and £1 1s. Stalls, 7s. 6d.; Dress Circle, 5s., to be had of Mr. Balfé, 11, Cork-street, Burlington-gardens; of Mr. Chatterton, at the Box-office of the Theatre; and of Messrs. Boosey and Sons, Holles-street.

## MUSICAL UNION.—Eighth and Last Matinée.

Willis's Rooms, Tuesday, July 8th. Quartet, B flat, 3-4, Mozart; Sonata, in C, Op. 53, pianoforte, Beethoven; Quartet, in E flat, No. 10, Beethoven. Solos, Violoncello, and Pianoforte. Executants:—Sivori, Cooper, Goffin, and Platt. Pianist—Halle. To commence at the usual hour, Half-past Three. Tickets to be had at the usual places. J. ELLA, Director.

## MADAME PAULINE VIARDOT respectfully an-

nounces that her Matinée Musicale will take place, by the kind permission of Lord Ward, at the Dudley Gallery, Egyptian-hall, Piccadilly, on Wednesday, July 16, 1856. To commence at Three o'clock. Vocalists—Madame Clara Novello, Senor Yndier, and Madame Viardot. Instrumentalists—M. Hallé, Pianoforte; Signor Bassini, Violin; M. Vivier, French horn. Tickets, One Guinea each, which may be obtained at Mr. Mitchell's Royal Library, 53, Old Bond-street; Messrs. Cramer's, Regent-street; Messrs. Addison's, Regent-street; and of the principal music-sellers.

## MISS SUSAN GODDARD'S (Pupil of Messrs. Hallé and

Benedict) EVENING CONCERT will take place at the Hanover-square Rooms, on MONDAY NEXT, July 7, 1856, at eight o'clock.—Vocalists:—Madame Rudersdorf, Mdlle. Josephine Heber, Mdlle. Mathilde Rudersdorf, Herr Reichardt, M. Jules Lefort, Herr Hokitanski, and Signor Belletti. Instrumentalists:—Pianoforte, Mdlle. Hallé and Miss S. Goddard; piano organo, M. Engel; flute, Mdlle. Chopart; Trombone, violin, Herr Leopold Ganz; violoncello, Mr. Hausmann.—Conductors, Messrs. Benedict and Wilhelm Ganz. Reserved Seats, Half-a-Guinea; Tickets, Seven Shillings each. May be obtained at all the principal music warehouses, and of Miss S. Goddard, 14, Wellington-terrace, St. John's-wood.

## MISS ARABELLA GODDARD begs to announce that

she will give a Soirée Musicale, at the Hanover-square Rooms, on Wednesday Evening, July 9, to commence at Half-past Eight, on which occasion she will be assisted by Mr. Sims Reeves and Mons. Santon. Miss A. Goddard will play Sonata in A, violin and piano, Mozart; Prelude and Fugue in B minor, Op. 53, Mendelssohn; "The Lake, the Millstream, and the Fountain," W. S. Bennett; Suite de pièces, in E major, Handel; and Grand Sonata in B flat, Op. 106, Beethoven. Tickets Half-a-Guinea; to be had at Cramer, Beale, and Co.'s; and of Miss Arabella Goddard, 47, Welbeck-street, Cavendish-square.

## LONDON SACRED HARMONIC SOCIETY, Lower

Hall, Exeter Hall.—On Monday Evening next, July 7th, SPRING AND SUMMER, from Haydn's "Seasons," with Mozart's TWELFTH SERVICE. Principal Vocalists—Miss Milner, Miss J. Wells, Miss M. Wells, Mrs. Dyson, and Mr. Lawler. The Band and chorus will be on an efficient scale. Leader, Mr. H. Blagrove; Conductor, Mr. Surman (founder of the Exeter Hall oratorios). Tickets, Western Area, 1s.; Reserved Seats, 3s.; Western Gallery, 2s. Subscription for the summer season, 10s. 6d. Seats in the Area, £1 1s. Two tickets for each concert. Members of the profession, who have any love for the art, and amateurs, who are desirous of being able to take their respective parts in other oratorios than the "Messiah," "Creation," and "Elijah," are invited to enter their names as subscribing members. Subscriptions received at the office of the Society, No. 9, Exeter Hall, where may be obtained correct editions of the oratorios at from 25 to 50 per cent. from the published price, in consequence of the increased number of Choral Societies. "Creation," 2s. 6d.; "Messiah," 3s. 6d.; also that useful book, the "London Psalmist," from 4s. to 21s.

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6. Addio del passato (C) .. .. .	Melodia 1 6
7. Se una pudica vergine (C) .. .. .	Cantabile 1 6
8. Pura siccome (G) .. .. .	Aria 1 6
9. Ah! forse è lui (F) .. .. .	Duet 1 6
10. Ah se fosse .. .. .	Duet 2 6
11. Pura siccome un Angelo .. .. .	Duet 1 6
12. Noi siamo singarollo (F) .. .. .	Duet 1 6
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## BEETHOVEN.

## AN ART-STUDY,

BY WILHELM VON LENZ,

Imperial Russian Councillor of State.

(Continued from p. 406.)

WITH the celebrated Albrechtsberger, whose mind consisted of wood-shavings under the form of "*Führern und Geführten*," (*comes, dux*), Beethoven studied thorough-bass. The more lively Salieri, the composer of *Azur*, to whom Beethoven, in 1798, dedicated three splendid sonatas for pianoforte and violin (See Op. 12 in the catalogue), guided his studies in the field of dramatic music. Both of these masters said of their pupil, "that he would subsequently learn, to his cost, what he refused to take on their word." But, however obstinate Beethoven might have been, generally, with his masters, and with whatever difficulty he received a precept unconditionally, he was just as enthusiastically grateful when the precept appeared to him not only well founded, but was placed in a proper light. (Compare Op. 1 in the catalogue). Thus thirty years had passed since Schenk's anti-Haydnish discovery in Beethoven's exercise-book, when Beethoven met Schenk, then an old man, in the streets of the Imperial city, which he already musically governed. This was in the year 1821. It is not always that the heart of the composer remembers; he is more occupied with a loathing for the world. But it was not so with Beethoven. To recognise Schenk, and fall round his neck in the street, was the work of a noble and sudden impulse. Thus did the composer of *Fidelio* repose in gratitude upon the breast of the composer of the *Dorfbarbier*! Like his music, Beethoven's heart possessed moments of indescribable effusion. It is probable, also, that the master, at that instant, measured the distance he had traversed, and which separated the Urania of his instrumental muse, the Symphony with Chorus, which he had just concluded, from the exercise-book of Haydn's pupil, whom Schenk had once advised.

If the worthy Van Swieten was the first important acquaintance of Beethoven in Vienna, his connection with Prince Carl Lichnowski proved of the most material weight for the artist, who moved to the prince's mansion, where he was soon quite at home. But the aristocratic circle he met there did not cause him to forget his friends on the Rhine, and we read in the album of Lenz von Breuning (1797) Beethoven's words, "*I do not forget for a single instant the days at Bonn*," and in a letter to Wegeler, of the 29th June, 1800, "My birthplace, the beautiful country in which I first saw the light, is still before my eyes with as much plainness and beauty as when I left you; I shall consider the time when I again see you, and can greet our father Rhine, as one of the happiest moments of my life. This much I will say: You will only see me when I am *very great*; not as an artist shall you think me greater, but greater and more perfect as a man, and if the prosperity is then somewhat greater in our fatherland, my art shall be exercised for the benefit of the poor only. Oh, happy moment! How happy do I feel that I can bring thee near, that I can even create thee!"

This moment of rapturous meeting Beethoven was destined never to see. Did he not, perhaps, picture it for the world in the sonata, "*Les Adieux, l'Absence, et le Retour*?"

What the Breunings had been for the boy and the youth, was Prince Lichnowski, brother of Count Moritz Lichnowski, (see Op. 35 and 90) to the man, (see Op. 1, 13, 26). The Princess, before her marriage, Countess Thun (see Op. 11), and an excellent pianist, was for Beethoven a mother. "They would have brought me up there with *grandmotherly love*," Beethoven was accustomed to observe: "and the Countess Christiana would have liked to have me put under a glass case, so that no unworthy person might touch me." This hospitality of a princely house, an asylum of humanity and refined manners, is the more worthy of acknowledgment, because it was no easy task to manage Beethoven. The Prince used to dine at four o'clock, for that period so late an hour, that it may be represented by seven o'clock at present. "Now," Beethoven was heard to say, "I shall have to be at home every day at half-past three, dress somewhat

better" (a great deal better would, perhaps, have been nearer the truth), "*and attend to my beard*: I cannot stand this." On one occasion, the princely friend of art and artists ordered his valet; "If he himself and Beethoven happened to ring for him at the same time, first to wait upon Beethoven." Beethoven accidentally heard this order, actuated by motives of the most delicate consideration. The result was that he immediately engaged a separate servant for himself. At the same age, Mozart had never had a servant, and was still obliged to be contented with Leporello. When Beethoven, following the example of princes and counts, took it into his head to be fond of riding, he bought a horse, although the Prince had placed his entire stud at his disposal. With horses, however, he was less fortunate than the pianoforte virtuosi of the present day. (See No. 5, second section of the Catalogue.)

At Prince Lichnowski's was first heard the celebrated quartet, subsequently named in Vienna the "*Rasumowski Quartet*," because it afterwards passed from the Prince to the Russian Ambassador at the court of Vienna, Count Andreas Rasumowski. (See Op. 59, in the Catalogue). It was executed by Schupanzigh, Sina (first and second violins, respectively), Weiss (alto), and Kraft or Link (see Op. 1), (violinello).

It was here that Beethoven tried his new compositions before the first artists in Vienna, an advantage so conducive to his convenience, and one which Mozart never enjoyed. We have already met Haydn in this select circle. Beethoven received from the Prince an annual salary of six hundred florins—for that period no inconsiderable sum—without being called upon to discharge any duty save that to himself, of living for his art. Thus did he pass his days, free from expense or care, in the Prince's mansion, where they loved everything connected with him, where even his most inexplicable caprices and his brusque qualities were looked upon as the inevitable concomitants of genius, which was an excuse for everything. This was high-minded treatment understood but by few. Anyone would suppose that the artist might have felt contented and happy, but the poet only feels at his ease in the element adapted to his mind, and the subjectivity of genius thinks differently from the clever practical men of the period in which it lives—a fleeting guest in the history of human development. The fortunes of men are intimately connected with the nature of their minds.

Man is his own fate! Unconsciously does his mind knot together the threads of the events of his life, in which we too often acknowledge some outward influence. As we were and are, so is our life, the course of which is ordinarily only the consequence of some predilection, some particular tendency of the heart and understanding. Deep in what is hidden from us lies the primitive source of all results.

The days passed at Prince Lichnowski's belong to the few happy ones in Beethoven's life. If he did not there, at least, feel the want afterwards destined to cross his path, he then calculated what he had still left to desire, only according to the demands, of themselves insatiable, of a mind to be satisfied with no Present, and which swept out of it into the future to be created by him for art—a future of activity, which appeared to him quite as natural as an entire transformation of the world and of man, to effect which he felt he had a mission in art. And thus did it come to pass; or does not the realm of ideas enunciated by Beethoven stand far above his own, above our time, and the possessions it has acquired?

It is a matter of doubt whether the manner in which Beethoven was humoured at Prince Lichnowski's was a course of training calculated to prepare him for the storms and struggles that awaited him. We must here remark, it is true that genius can misbehave, but misbehaviour is not, for all that, to be accepted as genius, though the two, now-a-days, are often confounded. After a few years, Beethoven withdrew from Prince Lichnowski's, as he had formerly left Haydn. He always struggled for freedom. But to be free is also to want, as he was destined soon to learn. *Dat vincla libertas*.

These unclouded days in the commencement of his career at Vienna are the friendly spirit which animates the first and second symphony, the first six quartets, the septuor, and the



first twelve pianoforte sonatas. These compositions of Beethoven are no challenge to life, no violent struggle with it; his art is for him the inspired solution of the demands made by the technical portion of it, and not yet the means of writing, like Plato, a "State." A world of innocence, which, like the age of youth, by its mere appearance captivates the heart, and only leaves space for rare outpourings of a gentle melancholy. We must, however, direct attention to the presageful prolonged note in the first *allegro* of the first pianoforte-trio, where he takes the fathomless F sharp in the bass, and to the enharmonic change in the *finale* of the septuor. Just in the same manner does the shadow of an eagle, floating in the air, overcast the surface of the sunshiny meadows, and under this wing lies a primitive world deliberately concealed by the poet!—If, during his residence in Prince Lichnowski's house, Beethoven despised the benefits afforded by it, the time when he determined to give it up altogether was not far off. This triumph over a participation, frequently too highly esteemed by clever people, in the life of great personages, is to be discovered in the *finale* of the Second Symphony, which, at that time, hung ripe on the tree of knowledge of the artist, then thirty years old, and conscious of all the power of manhood. The introduction, *allegro* and *largetto*, are still the temple of Mozart, who was crowned in the house of Prince Lichnowski, one of his pupils. If Mozart had already employed the horns with significance, they thrilled, like electric sparks, through Beethoven's scherzo; but the *finale* is a real declaration of war against all temples and princely mansions whatever; the commencement of a new life, full of haughty daring, which forgets every care in freedom attained with such labour! With this symphony, Beethoven takes leave of Prince Lichnowski's house, and of every kind of protectorate, to be Beethoven, and as such, to live deserted, poor, and frequently misappreciated, but, at the same time, to reign. We have said that freedom in social position is attended by care. The crime of being a genius must be expiated! From the moment the young artist determined on abandoning himself to the waves of the great city, and on standing isolated, we behold him already engaged in an unequal struggle with life, always marked by its ideas of civil institutions, and throwing its folds around him like an anaconda, under the influence of the suggestions whispered into his ear by his brothers, who had followed him to Vienna. His noble soul did not, it is true, succumb to the gnawing mistrust of the world and men, although so much trouble was taken to inspire him with this feeling, or to the petty emotions which are the necessary consequence of it; though the artist in Beethoven was greatly clouded by it. But a discontented state of mind is to the soul of the artist what a black cloud is to the most glowing landscape. To such a state of discontent with life, man, and himself, did Beethoven reduce the desired freedom of his actions, because he was not equal to such a freedom in life, or educated for it. The wish to struggle against life and man is always a hazardous one, however high the spirit may be elevated above all the obstacles opposed daily and hourly to the isolated individual. Beethoven forgot that the State alone can give the artist a free position, in which he is able, unhindered, to cultivate his art; that the artist who has to force a free passage for himself, only too often lives the life of a galley-slave, in which fresh triumphs bring in their train fresh persecution on the part even of his comrades in art, who have successfully solved the riddle of destroying each other—a phenomenon which natural history records of wolves.

This persecution of the artist by the artist—these instances of the sufferings of genius, are to be met with in the life of the heroes of every department of art. Let us hear what an eloquent voice says of painters: "L'histoire des peintres a vraiment l'air d'une liste de sinistres! L'art est-il donc ce dieu qui mangeait ses enfants? Le premier des artistes, Prométhée, a payé de son foie le feu céleste! Le génie est un vautour! Si l'on voulait énumérer les misères, les pénuries, les mille et une douleurs de la vie d'artiste, récapituler et additionner le tout ensemble, ce serait à faire envier aux hommes d'intelligence le sort de la brute, la condition de la plante, le repos et la volupté de la pierre. Mais, aussi, l'art donne la plus grande joie en

retour; il compense tant de douleurs par un bonheur infini! Et associe l'homme à l'omnipotence, à l'omni-jouissance de Dieu, à la création.—(*La Renaissance, Chronique des Arts, Bruxelles, vol. i, page 5.*)

(*Et avec une habitude*)  
(*To be continued.*)

"The history of painters resembles, in truth, a catalogue of disasters! Can it be possible that art is the god who devoured his children? The first of artists, Prometheus, paid for the heavenly fire with his liver! Genius is a vulture! Were we to enumerate the cases of misery and of penury, the thousand and one sufferings of the artist's life; were we to recapitulate and add them all up together, we should cause men of intelligence to envy the lot of the brute, the condition of the plant, the repose and voluptuousness of the stone. But, in return, art affords the greatest bliss, it compensates for so much suffering by infinite happiness, and associates man with the omnipotence and the omni-enjoyment of God—with creation!"

### A GIOVANNI BATTISTA MARIO DE CANDIA

BANCHÈ modesto ed umile

Sia della penna il volo,

Pur' oca alzate un canticolo

Pur' ch'etpetta al genio solo;

Ma se la penna è ingenua

E son leali sensi,

Persino in ciel li accolgono

I Numi, al par d'incensi;

Or di buon grado a tessere

Il serto tuo m'accingo,

Chè nel tuo cor magnanimo

Il mio perdono attingo.

L'alto sentir dipingere

Del tuo cantar vorrò,

Con che rapisci l'anima

Ed ogni cor tu bevi.

La voce tua melodica

Da chi l'avesti in dono?

Che il Cigno e il Liuto flebile

Vince col dolce suono!

Ma so che in vano garrulo

Se Te lodar pretendo,

Chè il merto tuo ripeterò

Da tutto il mondo intendo.

Del cor tuo grande e nobile

Un cenno far vorrei.....

Ma come sazia rendere

La brama mia potrei?

Che in pria l'arena mobile

Dell'Africa Deserto

Contare, e farne un calcolo

Più facil fia per certo.

Ovunque il passo muovesi

Si trova un poveretto;

Che esclama pien di giubilo,

"Oh! MARIO benedetto!"

Me pur tua mano prodiga

Soccorra m'ha sovente,

Sebben digiun di merito

Mi fosti ognor clemente;

E infin che un giorno l'anima

Non renda al suo Fattore,

Di ciò ch'io debba l'obbligo

Arrò scolpito in core.

Ognora saprò porgere

Fervente al ciel preghiera,

Che la mia brama compiere

Si degni tutta intera;

Vò dir che su Te pivano

Le gioie le più pure;

E lungi da Te fuggansi,

Il tedio e le sventure;

Ma fra' tue figlie angeliche

E Giulia la tua Diva,

Fia la tua vita un'estasi,

Un mar di gioia viva.

E in tanti dì di giubilo

Ti sian dan ciel mutati,

Quanti già furo i poveri

Ch'hai fatti appien beati.

Sebben modesto ed umile

Sia l'Inno che vergai,

Del tuo perdono adornalo,

E non morrà giammai.

In segno d'alta stima e viva riconoscenza,

LORENZO MONTERASI.

Londra, li 24 Giugno, 1856.

BERLIN.—At the Royal Opera-house, Mdle. Stork, from the Ducal Theatre, in Brunswick, has appeared as Recha in *La Juive*, Agatha in *Der Freischütz*, and Elizabeth in *Tannhäuser*. She was well received. Senora de Fortuni sang several airs at the Opera-house, the other evening, and seemed to please. The King of Hanover has presented the large gold medal for Art and Science to Herr Otto Braune, formerly royal musical director here, and lately appointed director of the Domchor at Halberstadt.

HALLE.—A committee has been formed for the purpose of erecting a monument to Händel, who was born in this town. The statue is to be uncovered on the 13th of April, 1859, on which day, one hundred years previously, Händel died.

# ON THE RELATIONSHIP OF MUSIC TO THE OTHER FINE ARTS.

(Concluded from page 413.)

BEFORE concluding this sheet, I wish to pursue an enquiry into the distinction that exists between the sense in which the terms feelings, emotions, are used with regard to art, and that in which they are used respecting real life. For all those emotions which kindle, or which are kindled by works of art, are so different in their nature from the palpable feelings of real life, that they should not, to express them rightly, be called by the same name; they partake more of the calm and abstract character of thoughts, than of the passionate and momentous nature of feelings, as these latter are produced by those influences in life that personally interest and affect us, and that come close to our heart, whilst the emotions relative to art are produced by those influences with which we have no personal sympathy, and which only touch us through the medium of contemplation.

The distinction is the same as that between the feelings of a man under the influence of emotion bereavement, and those of the stranger who regards him.

He, whom the influences of life affect personally, is too much absorbed in bearing his feelings, to calmly contemplate the moral beauty revealed in their action,—to note the forms of beauty wrought from a furnace that is burning in his own breast.

Neither are such feelings intended to be kindled by works of art, for although sometimes we hear of the dramatist, the poet, the musician, who draws tears from his regarders, yet this is certainly not the right result, nor was this the true intention of the appeal of art.

The intention of the appeal of art is to impart to others those feelings derived from the exercise of that high faculty, contemplation, to imbue with such feelings those who, through neglecting to exercise this faculty, would perhaps not otherwise have possessed them, and to render more intense such emotions in those who have.

And as these feelings cannot in most cases be imparted without representing before the regarder the particular influences which are under the artist's meditative scrutiny in their natural form (as the human passions, whose action is revealed in the materials of the drama), when the regarder, instead of retaining his position as regarder, and noting the pervading beauty revealed in the development of the present influences, allows his imagination to carry him away and involve him in the personal interest of what is before him, until he loves, pities, and weeps, then, instead of partaking of the elevating and salutary food of thought, he is indulging in an inward luxury, as hurtful to the moral nature as artificial stimulants are to the physical; and as any faculty in the system, when wrought upon by artificial, instead of natural influences, becomes perverse, morbid, and imperfect in its action, so likewise do those sacred nerves of the emotional frame, when profaned by false appeals, become senseless to real calls; so are those eyes, full and flowing over to imagined sorrows, sterile and tearless to true distress.

No—there has been no more of such solemn phenomena, as love, pity, and tears, bestowed upon humanity, than is enough for the many claims of real life, and it is through meretricious displays, denominated works of art (got up to indulge a craving and morbid condition of the sympathies,) being confounded with and mistaken for legitimate artistic compositions, that a contempt has been by many well meaning persons thrown upon the whole vocation and function of art.

Which is to enlarge man's sphere of contemplation, and to diffuse the fruits of meditation, thereby increasing his "depth of the riches of wisdom, and knowledge of the Father."

(Extract from a letter addressed to the Editor of the Musical World):—  
"What impelled me to write this paper was a desire to establish, by reasonable argument, the abstract dignity of the art of music, and its honourable position with regard to the

other fine arts: not but what I consider this, generally speaking, has been already done by 'music' itself; but, considering further, how many there are before whom the art of music is so unworthily represented and burlesqued, how many there are who, through not possessing the taste to appreciate it, defend their poverty of taste by imputing to music a want of depth and solidity; considering also how music, possessing the 'fatal gift of beauty,' has been made to become the adopted partner of vanity, affectation, and frivolity, I have deemed that a just exposition of her true position with regard to the other fine arts is deeply needed at the hands of her votaries, to assert her honour and dignity to those who might otherwise suppose the above prostration and dishonour was her only and abiding state of existence, and to refute those who shelter their want of taste by calumniating an innocent art, since, if they cannot understand sounds, they may perchance understand words. If my exertions shall prove to be unsuccessful, I hope they will be superseded by worthier ones, and thus accomplish the same object.

"JOSEPH GODDARD."

## CHARLES YOUNG.

(From The Morning Herald.)

WITH a sincere regret, in which a large circle of personal friends and all the friends of the drama will share, we have to announce the death of the admired Charles Young, which took place on Sunday (the 29th ult.) at his residence in Brighton. For a considerable period he had been confined to his chamber by a severe illness, which he bore with manly patience and Christian resignation. Retired many years since from the pursuit of his profession, he gave up the remainder of his life to the enjoyments of an accomplished taste and the graver studies of religion. The handsome competence which he had acquired by his professional successes allowing of every rational gratification, he indulged in them with the spirit of a gentleman, frequented society, and by the urbanity of his manners and the extent of his graceful information, acquired and retained friendships wherever he was known. In connection with the stage, Charles Young was a remarkable person. Beginning life with advantageous prospects, and with the example of his brother, one of the most distinguished surgeons of his day, he might have pursued fortune in almost any way which is open to ability. But the stage was his fascination. In his early days the stage exercised a power which has now nearly disappeared from the national feelings; it was a subject of national pride—a brilliant pledge of popularity, an arena of ambitious genius. The mantle had fallen from the shoulders of Garrick on the Kemble family, and the great actor was the guest at noble tables and honoured by royalty. We hold that England is the great country of the drama. Allowing to the foreigners all the dexterity, variety, and brilliancy of the melodrama, no other nation than our own has ever supplied, in either authorship or acting, the intense feeling, the strong fidelity to nature, or the ardent imagination essential to the true drama. John Kemble and Mrs. Siddons realized all those conceptions, and the theatre assumed its natural rank, not merely as a personal indulgence, but as a national honour. It was in this period that Charles Young entered on the stage, and it is a striking evidence of his talents that he was not eclipsed at once by the lustre of those two great artists. On the contrary, he immediately established a reputation of his own. A handsome person, a singularly expressive countenance, and a fine voice, were only the advantageous exterior of a remarkably intelligent and sensitive understanding. By this capacity he was equally suited to represent the classic drama and the works of the modern stage. In the Brutus of Shakespeare he was the Roman, as he might have delained in the Capitol. In Zanga he was the fiery and noble Moor, as he might have ruled in the tents of the Desert. In the Stranger he was the model of manly grief. In Sir Pertinax Maxxycophant he was the best representative that we have ever seen of that matchless mixture of shrewdness and flexibility, of shyness and sternness, of selfishness and ambition, which make at the cleverest caricature of national manners on the stage. All these triumphs of the stage are memories, unfortunately, of a past generation, visions which this age cannot expect to summon—fine recollections which we may as well raze out from among the "written tablets of our brain." By what fatality the stage has perished among us it is not our office to tell; we must wait for its revival until some of those chances return which refill the thirsty channels of national genius—the rising of some new constellation in the vacant hemisphere of the stage; the patronage of royalty, followed by a new Shakespeare, bringing with him a new race. It would be a kind of treason to doubt the fertility of the national genius. But, until the due season come, we must be content



to bear the results of legislative folly, and feed on the husks of Germany and the *rechauffés* of France as best we may. These sentiments have risen with the recollection of the accomplished person whose loss we deplore, and are our voluntary and natural tribute to the memory of the actor and the man.

### CONCERTS—VARIOUS.

**SIGNORI CALDESI'S MATINÉE MUSICALE.**—One of the most interesting musical re-unions of the season was given on Monday last, at the Photographic Studio of the Signori Caldesi. Mesdames Grisi, Didiée, and Bosio, Signori Mario, Graziani, Neri Baraldi, Ciabatta, and Ronconi, Mr. Blumenthal, Signori Piusuti and Campana, kindly volunteered their services on this occasion. It is, we believe, the only concert of this or last season in which Mesdames Grisi and Bosio, Signori Mario and Ronconi, have appeared together. The selection of music was admirable. Signor Mario was in excellent voice, and kindly sung several songs not mentioned in the programme. In short, the whole entertainment was a most successful one, and a very graceful compliment given by the Signori Caldesi, Montecchi, Costa, and Manara, to those who have been kind to them in this country. These gentlemen, who, by the political misfortunes of Italy, have been obliged to quit their country, have turned their attention to photography, and have established one of the best and most extensive studios of the kind in England. Photographic portraits are not only taken on a much larger scale than is generally done, but by the assistance of a skilful artist, Signor Manara, they are afterwards painted in oil, which has the great advantage of never changing. The studio retains still more of an artistic character, from being only known by the recommendation of friends, instead of being advertised as photographic establishments usually are. That these recommendations, however, have been strong and influential, may be seen by the list of distinguished visitors who were present on Monday, from which we extract the following:—Her Grace the Duchess of Marlborough; the Marchionesses of Abercorn, Downshire, Stafford, and Hastings; the Countesses of Shaftesbury, Lanesborough, Derby, Vane, Clarendon, Sandwich, Dysart, and Manvers; Lady Constance Grosvenor, Lady Lewis Hamilton, Lady Katharine Hamilton, Dowager Lady Shelley, Lady Emma Stanley, Lady Victoria Ashley, Lady Wallscourt, Lady Antroub, Lady Rivers, Lady Butler, Lady Skipwith, the Misses, Butler, and Miss Webb; the Earls of Lanesborough and Bective, the Viscount Bangor, etc.

**THE MATINÉE MUSICALE of Mademoiselle Louise Christine,** took place on Saturday, the 28th ult., at her residence, Eaton-square, under the most distinguished patronage. The programme was devoted entirely to modern composers. Whether Mdle. Christine consulted the tastes of her patrons we cannot say. A solo on the harp, "Had I a heart," by T. P. Chipp; a duo for harp and piano, on airs from *Lucreia Borgia*, with Master Arthur Napoléon; and a *fantasia*, by Parish Alvars, constituted the fair artist's share of the performances, to all of which she did eminent justice. Master Arthur Napoléon played Herz's *fantasia* on airs from *Figlia del Reggimento*, and a "Galop Brillant" of his own composition. The singers were Miss Messent, Miss Ellen Berry, and Signor Marras. Miss Messent sang a manuscript song, "The Dreamer's Solace," a graceful composition, with perfect taste, and Verdi's "Erani, involami," with much brilliancy. She also gave a romanzetta, by Berger, entitled, "Astri Cari." Mr. Francesco Berger presided at the piano.

**SIGNOR LORENZO'S matinée musicale** at The Marchioness of Downshire's magnificent mansion in Belgrave Square, was one of the most fashionably attended of the season. The list of patronesses, which included the names of a host of distinguished aristocrats, would fill a column. At this time of the year, however, columns cannot well be spared. We must therefore deprive our readers of the pleasure of reading the titles of the eminent individuals who figured at the head of Signor Lorenzo's programme. Signor and Madame Lorenzo joined in several concerted pieces, and Signor Lorenzo, besides, singing a romance by Campana,

and Balfé's "First Kiss," which he gave with such animation and *esprit*, that he obtained an enthusiastic encore. The other singers were Miss Sherrington, Signor Fédor, Mons. Jules Létort, and Herr Reichardt, who was greatly applauded in Balfé's serenade, "Good night, beloved," which he sang to perfection. The instrumentalists were "Angelina," and Mr. Benedict, (who played, among other pieces, Osborne's duet for two pianofortes, on *L'Etoile du Nord*, capitolally,) MM. Kettenus, Paque, Belletti, and Signor Regondi. The accompanists were Signori Schira, Fiori, Campana, Herr W. Ganz, and M. Benedict.

**MISS MACIRONE'S matinée musicale** was held in the Beethoven Rooms, on Thursday, the 19th ult. The vocalists were Mdme. Novello, Miss Dolby, and Mr. Benson; the instrumentalists, Miss Macirone, pianoforte; Herr Deichmann, violin; and Mr. John Thomas, harp. Miss Macirone, who is a good player, and a talented composer, was greatly applauded after her performance of a sonata for piano and violin, by Beethoven, with Herr Deichmann, some pianoforte sketches of her own, and a *fantasia* by Chopin. Mdme. Novello was encored in a composition by Miss Macirone—"Lullaby"—and the applause was general throughout the concert. Mr. George Russell was the accompanist.

**MDME. THERESA HUBER'S matinée musicale** took place on Saturday, May 31st. We must apologise to the fair pianist (who comes from Munich, with high recommendations), for not giving an earlier notice of her *début*; but "press of matter," &c., &c. The vocalists were Miss Stabbach, and Mdle. Sedlatzek; the instrumentalists, Mdme. Huber, Signor Regondi, Herr Ries, M. Paque, and Herr Oberthür. Mdme. Huber made a favourable impression by her performance of Thalberg's *Moss*, a duet for harp and pianoforte, with Herr Oberthür, and some solo pieces by Henselt and Kuhe. The other artists acquitted themselves to the satisfaction of the audience. Herr Schloesser and Mr. Aguilar were the accompanists at the pianoforte.

**MR. HENRY BOHRER** gave an evening concert in the Hanover Square Rooms, on Friday, the 27th ult., assisted by the band of the Orchestral Union, (conducted by Mr. Alfred Mellon,) which played a symphony by Mozart and two overtures in splendid style. Mr. Bohrer performed Beethoven's concerto in E flat, and Mendelssohn's in G minor, with remarkable ability, and was twice recalled into the orchestra at the termination of the first. In his own compositions—"L'Adieu," and "Grande pièce Symphonique," however, he was still more successful. The artists, who assisted, were Mad. Garcia, Herr Reichardt, Senor Yradier, and Herr Ernst, who performed his inimitable *Rondo Papageno* with his accustomed vigour and *esprit*. Mr. Osborne was the accompanateur.

**MISS EMMA BUSBY'S matinée musicale** took place at the Beethoven Rooms, on Friday, the 20th ult. Mad. Viardot was the vocalist, and Mad. Clara Schumann, Miss Emma Busby, Herr Molique, and Sig. Piatti, the instrumentalists. Miss Emma Busby played, in conjunction with Herr Molique and Sig. Piatti, Mendelssohn's trio in D minor, and with Mad. Schumann, Moscheles' "Hommage à Händel," for two pianofortes, in both of which she showed much improvement since last year. Mad. Schumann played Beethoven's sonata in D minor (not one in E flat as was stated in the programme). Herr Molique introduced one of his own compositions for the violin, and Sig. Piatti a solo on the violoncello. Mad. Viardot contributed an *aria* by Händel, and some ancient French songs. Mr. Rea was the accompanist.

**MR. H. C. COOPER'S** concert in the Beethoven Rooms, on Wednesday evening, was well attended. Mr. Cooper played (with Messrs. Webb and Hancock) Beethoven's trio in C minor, Bach's "Chaconne," a duet by Spohr, with Mr. Webb, for violin and tenor; and a *nocturne* by Mr. W. V. Wallace. Miss Milner was the vocalist. Mr. Charles Salaman was the pianist, and joined Messrs. Cooper and Hancock in Mendelssohn's trio in C minor, and a solo of his own composition. Mr. Wallace presided at the pianoforte.

MR. FRANCESCO BERGER'S second *matinée* took place in the Beethoven rooms on Wednesday the 11th ult. The rooms were very full, and the heat intense, but the audience were not to be daunted by physical discomfort. Mr. Berger's performances consisted of the pianoforte part in a sonata for piano and violin, by Beethoven (assisted by Herr Ries); some solo pieces by Schumann, and Mr. Bache, and a pretty "Barcarolle" of his own composition—in all of which he was much applauded. Mr. Berger was assisted by Herr Reichardt, who sang Balfe's (Longfellow's) "Good night, beloved," and a German song by Mr. Berger, called "Nach Sevilla," in his best style. Miss Messent and Miss Palmer also contributed some songs, and Mr. Louis Engel and Herr Ries some solos on the "Piano organ," and violin. The accompanist was Signor Alberto Randegger.

HERR CARL DEICHMANN'S concert was held in Willis's Rooms on Thursday evening, the 26th ult. The rooms were crammed, the heat intense, and fainting prevalent among the fairer sex. The artists were Mdle. Krall, Miss Stabbach, Mdle. Hartmann; Signor Ciabatta as vocalist, and Madame Clara Schumann, Messrs. Deichmann, Ries, Goffrie, and Paque, as instrumentalists. Herr Deichmann played an *air varié* of his own composition, and the *adagio* and *rondo* from Vieuxtemps' concerto in A, for violin solo, and also in a duet for two violins by Alard, with Herr Ries, in all of which he was greatly applauded. Madame Schumann played a quartet of her husband's composition, for two violins, viola, and bass, and some *pièces de salon*, in her best style. M. Paque gave a *fantasia* on the violoncello, and the vocalists acquitted themselves in a satisfactory manner. Mr. George Russell and Mr. W. G. Cousins were accompanists.

MR. W. DORRELL, one of our most talented and distinguished professors of the pianoforte, held his annual *matinée musicale* for the exhibition of his pupils, on Saturday last, at the residence of Mrs. Hughes, in Cumberland-street. The programme, as usual, at Mr. Dorrell's *matinées*, comprised works by the best masters, which were admirably executed by his pupils, assisted by Mr. Blagrove and Herr Hausmann. We subjoin the programme, as well worthy of record:—

Sonata in G major (first movement)—Dussek; Adagio and Allegro in F major for two performers—Mozart; Tema con Variazioni, pianoforte and violoncello—Mendelssohn; Trio, pianoforte, violin and violoncello—Mendelssohn; Three Grand "Marches heroïques," for two performers—Beethoven; Aria, "Ah! oh'il suon del rio che frange," Miss Bignall—Weber; Trio, pianoforte, violin, and violoncello—Hummel; Duo, "I would that my love," Miss Shepherd and Miss Bignall—Mendelssohn; Etude de Salon—Kallak; Grand Duet for two pianofortes, Mr. Baumer (R.A.M.), and Mr. W. Dorrell—Moscheles.

The rooms were filled by a fashionable and attentive audience, who could not fail to be charmed by an entertainment so classical and musically interesting. Why do we never hear Mr. W. Dorrell at either of our "Philharmonics?"

THE second of the second series of M. Charles Hallé's pianoforte "Recitals" was as interesting as any of its predecessors— which the following programme will show:—

Sonata, A flat, Op. 26, Beethoven; Allegro, Allemande, and Presto, Scarlatti; Sonata, B flat, Clementi; Sonata, E minor, Op. 90, Beethoven; Promenades d'un Solitaire, S. Heller; Op. 78, Nos. 3 and 4, and La Chasse, Op. 29, S. Heller; Nocturne, E flat, John Field; Berceuse, Op. 57, Chopin; Polonoise, in A, Op. 40, Chopin.

The sonata of Clementi, though spirited, is not one of his best. That of Beethoven in two movements—the first in the minor key, quaint and at the same time passionate; the second, a rondo in the major, remarkable for its unceasing flow of simple and expressive melody—though one of the least pretending, is one of the best of the master. The "Promenades" of Stephen Heller are fresh, spontaneous, and beautiful. M. Hallé must be thanked for giving us so many specimens of this admirable and too much neglected composer. Might not the great Teutonic pianist confer an additional gratification upon some of

his English patrons who understand good music, by presenting them with one or two examples of Sterndale Bennett? We recommend the two studies in E flat and G minor (*L'Amabile e l'Assionata*) as worthy attention. Mr. Addison or Mr. Leader, Mr. Hollier or Mr. Cock—Mr. Lucas in short—will be happy to furnish M. Hallé with a copy for the love of it. Or he (M. Hallé) might couple the romance called *Genevieve* with the last of the *Three Impromptus*. The first is in B major, the last is in F sharp minor—the only reason why it cannot precisely dominate the other. But *Genevieve* is a very handsome lady, to whom the *impromptu* (a very passionate gentleman) might be supposed to pay his addresses, violently and hopelessly.

MDLE. EMILIE KRALL'S evening concert came off at the Beethoven Rooms, on Tuesday. A well arranged and interesting programme was supplied. Vocal *morceaux* were, however, in the ascendant. Mdle. Krall sang the grand *scena* of Agatha, from *Der Freischütz*; Schubert's "Ave Maria" (harp accompaniment, by Mr. Thomas); Mendelssohn's "Zuleika," and Schubert's "Wohin." She also joined Sig. Monari in "La ci darem." In Weber's *scena* Mdle. Krall displayed her fine *soprano* voice to the best advantage, and was congratulated by the whole room; she was encored in Schubert's "Wohin," which she sang with admirable feeling. Signor Lorenzo won especial favour in Balfe's "First Kiss," and Rossini's "Tarantella," both of which he gave with spirit and *vis comica*. Mdle. Corelli, Miss Annie de Lara, M. Jules Lefort, and Sig. Monari also sang. Among the instrumental pieces we may note, as particularly entitled to praise, Ries's Quartet for piano, violin, tenor, and violoncello in E flat, Op. 16, by MM. Tedesco, Deichmann, Goffrie, and Paque; a solo, by Sig. Giulio Regondi, on the concertina; ditto, on the violoncello, by M. Paque; ditto, by Mr. Thomas, on the harp; ditto, by Herr Molique—his own composition, executed with exquisite neatness and finish; and last, not least, Godefrid's *Danse des Sylphes*, by Miss Arabella Goddard, performed with singular brilliancy and effect. The conductors were—Mr. Aguilar, Herr Derfel, Mr. Francisco Berger, and Sig. Randegger.

MISS BINFIELD WILLIAMS'S concert took place at Hanover-square, on the 26th ult. The vocalists were Mesdames Rudersdorff and Bassano, and Herr von Osten. The instrumentalists, besides the talented and steadily improving *beneficiaire*, were Herr Molique, Signor Piatti, Mr. Benedict, and Signor Regondi. Miss B. Williams's best and most effective performances were in a trio of Beethoven (in D) with Molique and Piatti, a *concertante* of Benedict and David with Herr Molique. Madame Rudersdorff was encored twice, and Signor Piatti was recalled in a solo. Signor Regondi, too, was greatly applauded in a duet for pianoforte and concertina (Osborne and De Beriot) with Miss Binfield Williams, which was capitally executed. The room was well attended.

SIGNOR CIMINO'S concert was held in the Beethoven Rooms on Thursday morning, the 3rd inst. Signor Cimino is a singer of reputation abroad. His voice is a barytone of good quality, and his style of singing is the true *Italian*. Signor Cimino's chief display on this occasion was the "Husbandman" from Haydn's *Seasons*, which he sang in French, and in which he was deservedly applauded. The other artists were Madame Bassano, Miss Stabbach, Signor Monari, M. Paque, and Mr. Thomas.

MADAME CLARA SCHUMANN'S third and last pianoforte Recital came off on Monday morning at the Hanover-square Rooms. The pieces were Beethoven's Sonata in E flat (Op. 27); Robert Schumann's "Romance" in D minor, and Two Canons (Studien für den pedal-flügel); Bach's "Fantasie Chromatique and Fugue;" "Etude" by Chopin, and Schubert's two "Moments Musicaux;" Mendelssohn's "Variations Sérieuses;" and Adolphe Henselt's "Berceuse," et *Etude*, "Si Oiseau j'étais." Here were styles enough to test the ability of the most versatile of pianists. Madame Schumann, however, like all true artists, has a style of her own, which is more congenial to the compositions of some masters than of others. For instance, the fair



pianist on Monday night was heard to greater advantage in Beethoven's sonata than in Chopin's Study on the black keys, although the novelty of the latter performance elicited an encore; and in her own husband's *morceaux* than in anything else—except, perhaps, the singular *fantaisie* of J. S. Bach. Mad. Schumann, indeed, performed Beethoven's sonata exquisitely, more especially the last movement. The *Fantasie Chromatique* and *Fugue* of Bach was an admirable performance, and pleased the audience so much as to induce them to recall the pianist at the end. All the performances, however, gave more than satisfaction, and Madame Schumann left an impression at her last Recital not soon to be forgotten by those who were present. The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be "welcome as the flowers in May."

SENOR LOUIS G. CASSERES, a coloured West Indian pianist (self-taught), had the honour of performing before Her Grace the Duchess of Sutherland, and a select circle, at Stafford-house, on Saturday last.

#### NOTICE.

THE concert of Mr. W. H. Holmes, the Ré-union des Arts, and other articles of interest, are unavoidably postponed till next week. Our readers will see that our hands are full.

#### TO CORRESPONDENTS.

L. G. C.—That part of the paragraph enclosed by our correspondent which we have omitted was an advertisement.

AN OPERA-GOER.—We agree with our correspondent; but he must enclose his name and address if he wishes his letter to be published.

## THE MUSICAL WORLD.

LONDON, SATURDAY, JULY 5TH, 1856.

THE last song of the "Swedish Nightingale" has been sung in England—with what effect may be seen in our report of the concert, which took place on Monday at Exeter Hall.

The career of Jenny Lind must be regarded as one of the phenomena of this very remarkable century. We may search in vain the records of the musical art to find a precedent. She has charmed the world as no member of her calling ever charmed it before—not so much because she sang better than any other, but because she sang unlike any other. She has won the respect and admiration of the world in a degree attained by no other public performer—not so much because in her private life she made a larger display of amiability and charity than any other, but because she exhibited those qualities in a manner peculiar to herself.

We are neither going to survey the artistic history of Jenny Lind, nor to write an essay upon her private virtues. Our readers know quite as much about both as ourselves. All we wish is, to point to her early retirement from the exercise of her gifts and talents, publicly, as to an act which is wholly consistent with her very marked and original character. It has been said, and justly, that Jenny Lind abandons her profession while her powers are in their zenith. The majority no doubt regret this apparent precipitancy, while many blame it. We are inclined to do neither the one nor the other. Jenny Lind has exercised a wise discretion. Notwithstanding her prodigal beneficence—notwithstanding that she has given away, with a bounteous hand, more than the half of what she has honorably earned—enough remains to suffice for herself

and family. All she wants now is repose, and a happy home. The last—in spite of all the malevolent reports that have been circulated—she has long enjoyed; and those who interest themselves in her welfare may rest satisfied with this assurance. On the other hand, Jenny Lind, of all singers, could least afford to have it said of her that she was "on the wane." One who has enjoyed almost unexampled pre-eminence had better "*créver*," as the French say, than exhibit herself under the influence of decaying powers.

At the same time, it is equally true that Jenny Lind might have publicly cultivated her art and enchanted the world for five years more; and this would have enabled her, during the same period, to practice those virtues of kindness and charity for which she has been scarcely less famous than for her singing. She has, however, decided otherwise, and all who esteem her rightly (which must surely mean all who know her) will accept her decision, however regretfully, as the best. Our history of music in the 19th century will linger on two "*white days*" with more than ordinary affection—the 4th of May, 1847, when the voice of the kindly Swedish maiden first appealed to the sympathies of an English crowd, and the 30th of June, 1856, when, after reaping a harvest of glory and such a good name as few can boast, the same Jenny Lind, now a matron and a happy mother, bade us "*adieu*," in tones just as sweet, while still more touching and suggestive.

If any public performer retiring into the privacy of domestic life deserved the blessing of a happy home, that artist is Jenny Lind. Richly endowed, she appreciated the trust reposed in her, and turned the gifts of heaven to the best account—thereby showing that she had a true idea of the mission of art, which is not to minister to mere sensual gratification, not to propitiate the tastes of the vulgar, indifferent, and callous, but to purify and elevate the soul of man by the contemplation of the wonders of the creation. In making herself a great artist, Jenny Lind became a benefactor to her species; since, whatever sceptics and scorners may think and say, Shelley's golden sentence—"Poets are the unacknowledged legislators of the world,"—holds good, and will hold good to eternity. We define the word POET in its largest signification. All are poets to whom it is given to excel in art—the noblest inheritance of man, and that which above all distinguishes him from the beasts. But it is the necessity of poets, as well as of their humbler brethren, to toil for bread. So Jenny Lind toiled, and gained a superfluity. No artist, in short, was ever so munificently rewarded. But, munificently as she was rewarded, she still more munificently dispensed the wealth she daily acquired; and in places where she could not enchant by her singing, she consoled and comforted by her charity. Thus did she doubly fulfil the mission with which she was entrusted, and thus doubly merit the blessing to which we have said she was entitled, and which we are sincerely happy in being able to assure our readers she possesses, and has possessed, unmitigated, since the very first day of her marriage. All that has been whispered to the contrary is utterly false and unfounded.

In taking leave of Jenny Lind for ever, our regret at the loss of so admirable a public character is tempered by the satisfaction of knowing that such recompense as the highest endowments of mind and heart can claim for their possessor, "in this sphere of our sorrow," are her's; and that there is nothing to prevent the remainder of her life from being passed, God willing, in undisturbed serenity.



As a specimen of monstrous lying, and unblushing impudence, we beg leave to present our readers with the following, from the *Pirata* (June 19), a musical journal published at Turin:—

"I TEATRI DI LONDRA.  
" (Nostra Corrispondenza).

"Al Teatro di S. M. la Regina, dopo due sere del *Trovatore*, si diede la *Lucresia Borgia*. Il pezzo che ottenne maggiori applausi fu il terzetto (che si è dovuto replicare) fra l'Albertini, Baucardè e Belletti. L'Alboni fu grande nel *Trovatore*, perchè imitò la *Borghesi* nell'azione, e perchè con la sua voce non può a meno di destare l'universale meraviglia. Nella *Sonnambula*, quale *Amina*, pareva Miss Baba, e avendo trasportata tutta l'Opera, non sapevasi più di che *Maestro* fosse la musica; ma qui è lecito tutto, e tutto si fa. . . . NELLA LUCREZIA LA SUA FIGURA FA RIDERE AB- BASTANZA, E IL PUBBLICO NON HA TORTO. A questo Teatro prepara ora *La Figlia del Reggimento*, con la Piccolomini. Si daranno pure *I Cappuccini* e *Montecchi* colla Wagner e Reichard (due tedeschi), e poi pare comparirà il *Profeta* (con chi non si sa ancora). Benevanto cantò già nella *Cenerentola*, nella *Sonnambula*, nella *Traviata* e nel *Trovatore*; esegui a meraviglia l'aria di quest'ultima Opera, e dovette replicarla. (!!)

"La grande novità al Teatro del Liceo è la Ristori. Nessuno la capisce, ma non importa; è alla moda, e deve entusiasmare; l'appellano ad ogni gesto (ed ella poi esagera per farsi applaudire di più), e gli Inglesi le portano lire sterline a bizzaffe. È proprio giusta la conclusione che voi ne tirate: l'uomo e il momento!

"Ritornando al Teatro del Liceo, esso è grande a un dipresso come il Teatro Re di Milano, e con tutto questo non è mai pieno. Credo che l'Impresa perderà una grossa somma. Si alternano sempre le solite Opere, *Rigoletto*, *Norma*, *Elisir d'Amore*, *Favorita*, il *Conte Ory*, e ieri si è prodotto il *Trovatore* (per far opposizione all'altro Teatro) col tenor Mario, che canta solamente nell'ultimo atto, se è di buon umore. Il baritone Graziani ha la più bella voce che mai si possa udire oggigiorno, ma la sua azione è troppo rozza ed incolta. Giorgio Ronconi non ha più mezzi vocali, ma è sempre un attore sommo e impareggiabile, e nel *Rigoletto* e nel *l'Elisir* è degno di tutti gli elogi. La Bosio è acclamata in ogni Opera, ma la Piccolomini fece dimenticare tutte le prime donne che attualmente si trovano a Londra! Se sentiate che cosa dicono i Procoli, le Mamme Agate, gli artisti medesimi! Un Impresario che spende e che specula, ed ha i giornalisti ai suoi piedi, fa quel che vuole. Tanto possono le esagerate menzogne di casati e di titoli che si fanno precedere! Tanto la cabala, tanto il monopolio della stampa!

"I violinisti piovono da tutte parti, Sivori, Bazzini, Sigheicelli, una dozzina di tedeschi, ecc. ecc.

"Al Teatro di S. M. abbiamo avuto un nuovo ballo, *La Manola*, il quale, benché non duri che una mezz'ora, a piaciuto moltissimo. L'argomento è poca cosa, ma l'Albert-Bellon è somma, e vi eccita un deciso entusiasmo. Le sue poetiche pose, le sue voluttuose movenze, le sue variazioni, i suoi adagio, i suoi passi a due sono altrettanti mazzi di fiori, ed ella non potrebbe desiderare un maggiore successo." (!!!)

"G"

The falsehoods with which the above letter teems will be apparent to all our readers who follow the course of operatic affairs in London. *First*—Alboni, instead of imitating Borghi-Mamo, surpassed her in every respect, as the representative of the Gipsy, Azucena. *Second*—instead of the audience not recognising the music of Bellini, when Alboni appeared in the *Sonnambula*, they applauded, with enthusiasm, one of the most refined and exquisite interpretations which was ever listened to. *Third*—instead of Alboni's figure being laughed at in *Lucresia Borgia*, her figure was not visible in the performance at all, since she took no part in the opera. (Here is a flagrant example of that want of principle and truth for which the swarm of petty journals of music and the drama—the scourge of artists and disgrace of the foreign press—is chiefly remarkable.) *Fourth*—the "marvellous" singing of Benevanto in the *Trovatore*, is a pure fiction of the writer, who has elsewhere invented so many impure fictions. (We suppose that Sig. Benevanto subscribes to the *Pirata*, and that Alboni doesn't!) *Fifth*—the assertion that no one "undertands" Ristori at

the Lyceum is another falsehood. We are bound to add that many a young miss ("English mees"—as Paul de Florac says), in stalls and boxes, not only understands and speaks Italian, but is capable of writing Italian much better than the "correspondent" (*Qy.*) of the *Turin Pirata* (*Rubatore*). *Sixth*—every gesture of Ristori (Ristori doesn't subscribe) is not applauded; nor does she exaggerate her gestures to be applauded the more. If the English bring pounds sterling, "a bizzaffe," to the theatre, it is because they appreciate and admire the actress. (Perhaps the *Pirata* would like them to forward pence sterling, "a bizzaffe," to the bureau of *Masnadieri* at Torino.) *Seventh*—*Il Trovatore* was not produced at the Lyceum in opposition to Her Majesty's Theatre, since it was brought out last year, when H. M. T. was in *nubibus*, and revived for the opening night of the present season, when H. M. T. was in *embryo*. (Mr. Gye doesn't subscribe.) *Eighth*—If Mario only sings the last act, "se è di buon umore," it follows that, when he is in a bad humour, he sings the whole four. (Mario is not a subscriber.) *Ninth*—Middle. Piccolomini only causes those to repudiate every other prima donna now in London, who come from Torino, where the people went so mad about the "little military lady" (*Athenæum*—"ante," 1496), at the minor theatre, "and in the streets, too"—and more especially those who come for the purpose of levying black mail, or (which is much the same thing) angling for subscribers to the *Pirata*—"giornale letterario-artistico-teatrale"—like "G." *Tenth*—the insinuation that Mr. Lumley, "che spende e che specula," has all the journalists at his feet (does Mr. Lumley subscribe?) and makes them do what he pleases, &c., &c., is a gross calumny directed against the London press, for which the *Pirata* and its "correspondent" (who probably resides at Torino), should be burnt in effigy at the hands of the common hangman. *Eleventh*—the dozen German fiddlers is a fiction. It is true there are far too many mediocre Italians—fiddlers, pianists, singers, and music masters—in London. These "maestri" (!) should at least be satisfied to hoax, without insulting, the young ladies and gentlemen of fashion who fondly imagine that they are learning to sing or play from teachers unable to do either. *Twelfth*—the puff about "L'Albert-Bellon," who is scarcely recognised at Her Majesty's Theatre ("the Bellon" subscribes!) for anything beyond a *coryphée*, is as monstrous as the rest of the falsehoods are ridiculous.

We have not translated the letter of Signor "G"—first, because it was not worth the compliment, and, second, because had we presented it to our readers in an English dress, they would, in all likelihood, have refused to believe it genuine. Our purpose is better answered by exposing it in its own naked deformity. By the way, Bonetti should subscribe forthwith to the *Pirata*, and Balfe, too. "G" says nothing about either of them.

MADAME CHANTON-DEMEUR has quitted London for Italy. This accomplished cantatrice is engaged for the season of the Carnival (which begins in November), at the Great Opera in Turin. She had better forward, from Milan (where she is going now), the amount of two subscriptions to the *Pirata*—otherwise "G" will be down upon her, and no mistake.

MANCHESTER.—On Wednesday, June 25, two performances on the new organ, recently erected in St. Peter's church, were given, one in the afternoon and the other in the evening, by Mr. W. T. Best, of Liverpool. There was a large assembly of connoisseurs, who were delighted with all they heard, and particularly with one of Mendelssohn's organ sonatas, and an adagio and fugue of Mr. Best's own composition.

## HER MAJESTY'S THEATRE.

On Saturday, *I Capuletti ed I Montecchi*, with Madlle. Wagner. And Albani?

On Monday—an extra night—the *Figlia del Reggimento*, with Madlle. Piccolomini. And Albani?

On Tuesday, *I Capuletti ed I Montecchi*, with Madlle. Wagner. And Albani?

On Thursday, the *Figlia del Reggimento*, with Madlle. Piccolomini. And Albani?

To-night, *I Capuletti ed Montecchi*. *Tancredi* is in rehearsal for Madlles. Wagner and Bauer, and *Le Nozze di Figaro* for Madlle. Piccolomini (Susanna), Madlle. Wagner (the Countess), Madlle. Jenny Bauer (Cherubino), Sig. Belletti (Figaro), Herr Reichardt (Basilio), and Sig. Boneventano (the Count). And Albani?

Madlle. Rosati has arrived, and will appear in the new grand ballet of *Le Corsaire*, on Tuesday. And Albani?

Madlle. Piccolomini's "benefit" is announced for next Thursday, when the *Traviata* will be given, with the second performance of *Le Corsaire*.

But Albani—where is ALBANI?

## ROYAL ITALIAN OPERA.

On Saturday, *Il Don Giovanni*. And Lablache?

On Monday—an extra night—*Il Barbiere di Siviglia*. And Lablache?

On Tuesday, *La Favorita*. And Lablache?

On Thursday, *Rigoletto*. And Lablache?

On Monday next—an extra night—*Il Trovatore* is announced, with Madame Bosio as Leonora—her first appearance in that character in England. And Lablache?

Madame Grisi will shortly appear in her favourite part of *Elvira* in *I Puritani*, with Signor Gardoni as Arturo, (and Lablache?) and subsequently as Desdemona in *Otello*, with Signor Mario as the Moor and Signor Gardoni as Roderigo. And Lablache—where is LABLACHE?

## FAREWELL CONCERT OF JENNY LIND.

ONE of the most memorable events of the memorable year 1856, has occurred during the present week. Jenny Lind has taken leave of the English public for ever; the most originally gifted singer of all time has quitted the scene of her greatest glory—for no one will deny that in this country she earned her highest renown; a brilliant luminary has vanished for ever from the musical horizon. There is something more than melancholy in the sudden exit of a favourite artist, who departs from us in the zenith of her powers; whose coming we were wont to look forward to with anxiety and hope; in whose career we could not help feeling an interest amounting to prejudice; whose name had become a household word among us; and, more than all, whose noble and disinterested acts had won as much gratitude and respect as her artistic accomplishments had won admiration and praise. The Swedish Nightingale has sung her last song; has thrilled all hearts for the last time. But in bidding us adieu, she has left a name behind her never to be forgotten. When differences of opinion have settled down; when party feelings have evaporated; when Prejudice, unable to see clearly with his own eyes, puts on the spectacles of Truth, Jenny Lind will be universally associated with the greatest singers of all times. The scene of Monday night at Exeter Hall can never be erased from the memory of those who happened to be present; but Jenny Lind's fame will be more widely disseminated, and her good deeds will live in the hearts of the English public.

The concert of Monday night contained little that was new. Madame Goldschmidt wisely resorted on such an occasion to pieces with which the public was already familiar. The programme was as follows:—

## PART I.

Overture (*Clemenza di Tito*)... Mozart.  
Hymn for soprano, chorus, and organ,—solos,  
Mad. Goldschmidt ... Mendelssohn.

Concerto Dramatico—violin, Herr Ernst Spohr.  
Sacred Cantata, the 130th Psalm; solos, Mad. Goldschmidt and Mr. Lockey ... Otto Goldschmidt.

## PART II.

Overture (The Ruler of the Spirits) ... Weber.  
Aria, "Non parentar," Mad. Goldschmidt ... Mozart.  
Concerto for pianoforte, with orchestra ... Otto Goldschmidt.  
Scena ed Aria, "Ah! non giunge," Mad. Goldschmidt ... Bellini.  
Fantaisie, violoncello, Sig. Piatti ... Piatti.  
Swedish melody, "The Echo," Mad. Goldschmidt.

Conductor—Mr. Benedict.

We will not, on such an occasion, dwell on the instrumental performances, nor, indeed, could we do so with the same degree of praise as at the previous Lind concerts, seeing that the band was by no means equal to its former strength, most of the executants being wanted for the extra nights at Her Majesty's Theatre and the Royal Italian Opera. A word, however, is due to Ernst's truly magnificent performance of Spohr's concerto, and another to Mr. Otto Goldschmidt's performance of his own concerto.

Mendelssohn's hymn was an impressive beginning. Mad. Goldschmidt's devotional fervour is unsurpassed, and there is something so abstracted in her looks while singing sacred music as to render her performance in the highest degree edifying. Moreover, no one sings Mendelssohn's music so well; witness *Elijah*, in the *soprano* part of which she has never known a competitor. All the solos of the hymn were superbly sung. The same may be affirmed of Mr. Otto Goldschmidt's cantata.

In the trying *aria* of the Queen of Night (from the *Zauberflöte*), Mad. Goldschmidt raised her audience to enthusiasm by the fire and energy of her singing. It was cruel, however, to demand it. Nevertheless, despite of its extraordinary difficulty, and its encroachments on the upper register of the voice, Jenny Lind complied, and sang the air, if possible, with greater power than at first. Of course the famous "Ah! non credea," with its sequel, "Ah, non giunge," from the *Sonnambula*, was the vocal gem of the evening, beloved for its own sake and endeared by so many tender recollections. Even all that went before was forgotten in this familiar and wonderful display, and every note dwelt upon, *parvis componere magna*, as the epicure lingers over each sip of his last glass of Chateau Lafitte, or Johannisberg. Never, to our thinking, did Jenny Lind sing the *andante* with more exquisite pathos, sweetness, and refinement; never did she exhibit greater brilliancy of voice in the *rondo*, more faultless taste and mechanical certainty in the *fortuna*, and more unerring intonation throughout. Indeed, "perfection" is the only word which could adequately describe so superlative a performance. At the end, the audience, hitherto enchained by their own fears of dissolving the spell, broke forth into such a shout of applause as was seldom heard in Exeter-hall, or any where else. The *rondo* was called for again, but the fair singer only came forward and bowed her acknowledgments. Cheer after cheer greeted her, and the entire audience still kept up their applause long after the singer had left the platform.

The Swedish "Echo song" was well chosen as the farewell strain of the "Nightingale." As Jenny Lind sang on Monday night, it sounded like the parting words of some beloved friend, never to be met again. The singer, to the mind's eye, seemed to vanish gradually as the voice died away into the faintest echo. The *pianissimo* of Jenny Lind is among the wonders of modern vocalization. Indeed, it may be said that her most splendid effects have been achieved in *sotto voce*, of which a large part of "Ah, non credea" presents an astonishing example. In the "Echo song," too, the *pianissimo* was used with magical effect. On Monday night the audience held their breaths, fearing to lose the last and softest note, between which and "silence" it might have been truly said that "nothing lived." At the termination there was, for one instant, a pause, as if Regret had usurped the place of Enthusiasm, and held the audience mute. It was but an instant, however; all feeling then gave place to admiration, and a desire to pay a final tribute to the worth of a great and genuine artist. The scene which followed would



demand the pen of Dickens, or Thackeray, to describe. Not being thus gifted, we shall beg our readers to imagine it for themselves. We may state, however, that all former "ovations" to Jenny Lind were temperate in comparison with that of Monday night. We may also observe, that Jenny Lind herself caught the infection, and, moved by a genial impulse, waved her handkerchief with the heartiest good will in response to the countless hats and handkerchiefs that were seen agitated from all parts of the hall and orchestra. She appeared, indeed—and was what she appeared—most deeply affected by such genuine manifestations of affection and esteem. Several times she returned after retiring—the handkerchiefs fluttered again and again, till at last the idol of the public vanished to be seen no more!

It is long before we may hope to see another Jenny Lind—one so profoundly versed in the mysteries of her art; so conscientious as well as so gifted; so great a labourer as well as so great a genius; who has so well profited by God's gifts, and won praise from all tongues. Should we chance to find another like her, it is to be hoped that circumstances may not induce her to bid farewell to the scene of her triumphs while yet young, and with resources unimpaired. Jenny Lind's career has been a short one, and her loss is the greater, since we all must feel that time has not touched the beauty of her voice, while her artistic powers are even greater than ever. It is not for us to inquire why the "Swedish Nightingale" should sing no more; we have only to look forward to the time when her place may be filled up by a worthy successor.

#### CRYSTAL PALACE CONCERTS.

At the Seventh, on Friday (yesterday week), the weather was magnificent, and the "fashionables" did not fail to take advantage of it. The attendance was consequently greater than at any previous concert. The programme was as follows:—

PART I.			
Overture ( <i>Coriolanus</i> )	...	...	Beethoven.
Trio ( <i>Marguerita d'Anjou</i> )	...	...	Meyerbeer.
Scena ( <i>Freischütz</i> ), Mdlle. Rosa Devries	...	...	Weber.
Duet ( <i>Matilda di Shabran</i> ), Mad. Bosio and Mdlle. Marai	...	...	Rossini.
Part song, "O who will come o'er the downs so free"	...	...	Pearsall.
Aria, "O cara imagine," Sig. Gardoni	...	...	Mozart.
Duet, "Eh! ben, per mia memoria," Mesdames Grisi and Didiée	...	...	Rossini.
Quartet and chorus, "A te o cara," Mad. Bosio, Sig. Mario and Polonini, and Herr Formes	...	...	Bellini.
PART II.			
Overture ( <i>Siege of Corinth</i> )	...	...	Rossini.
Duo, "Tornami a dir," Mad. Grisi and Sig. Mario	...	...	Donizetti.
Air, "Non più andrai," Herr Formes	...	...	Mozart.
Trio, "Protegg' il giusto cielo," Mdlles. Devries and Marai, and Sig. Gardoni	...	...	Mozart.
Air, "Son leggero è ver," Mad. Didiée.	...	...	Auber.
Finale and prayer ( <i>Masaniello</i> )	...	...	Auber.
Conductor—Mr. Costa.			

The concert, on the whole, was excellent, and afforded great satisfaction. Encores were awarded to Pearsall's part-song, to the quartet from *I Puritani*, to the duo from *Don Pasquale*, the bass air from *Le Nozze di Figaro*, the trio of masks from *Don Giovanni*, and the anonymous air, "Son leggero è ver d'amore," which we may presume was composed by Madame Nantier Didiée herself.

**STAPLEHURST.**—An organ has been erected in the parish church of this town, by Willis, of London. It was opened on Sunday last, by Mr. W. B. Gilbert.

**FABLEY.**—On Sunday, the 29th ult., two sermons were preached in the Baptist chapel, by the Rev. J. Barker, of Lockwood, in aid of the subscription for an organ which has just been erected in this place of worship, and the total cost is £120. The sum of £80 has been raised by subscription, and the collections amounted to £33 15s. A selection of music was performed by the choir, who were assisted by Miss Marshall. Mr. Walker, of St. Paul's Church, Manningham, presided on the organ.

#### ORCHESTRAL UNION.

THE third and last, and decidedly the best performance of the season, came off on Saturday morning, in presence of a very crowded audience, at the Hanover-square Rooms. The programme was as follows:—

PART I.			
Overture—( <i>Euryanthe</i> )	...	...	Weber.
Canzonet—"She never told her love," Miss Dolby	...	...	Haydn.
Serenade, in B minor, pianoforte, Miss Arabella Goddard	...	...	Mendelssohn.
Recitative and Aria—"Crudele" ( <i>Don Giovanni</i> ), Mdlle. Emilie Krall	...	...	Mozart.
Overture—( <i>Merry Wives of Windsor</i> ), first time of performance	...	...	C. E. Horsley.

PART II.			
Grand Choral Symphony (No 9), the solo parts by Mdlle. Emilie Krall, Miss Dolby, Mr. Montem Smith, and Mr. W. Wynn. The chorus selected from the Italian Opera	...	...	Beethoven.
Conductor, Mr. Alfred Mellon.			

The overture to *Euryanthe* was played with immense spirit, and loudly applauded. Miss Dolby was encored in Haydn's canzonet, which is well suited to her style. More unaffected singing could not be heard. Mdlle. Krall gave the song from *Don Giovanni* with great expression. The last movement taxed her vocal powers to the utmost.

Miss Arabella Goddard produced a legitimate sensation in Mendelssohn's "Serenade." Perhaps nothing more difficult has ever been written for the piano than the second movement of this. Difficulties, however, never puzzle Miss Goddard greatly; and the *Allegro Gioioso* was executed at an extraordinary pace, and with consummate ease, not a single note being missed from the countless and perplexing arpeggios of which the *bravura* passages are composed. The grace and feeling she imparted to the expressive romanza in B minor was not less remarkable than the faultless mechanism exhibited in the quick movement. The Serenade was received with loud and continuous applause, and Miss Goddard added a new laurel to her wreath.

Mr. Horsley's overture, a characteristic and well-written work, was finely executed under the direction of the composer himself, who received a warm welcome from the audience.

It was a bold undertaking on the part of Mr. Alfred Mellon and his band of "fifty" to attack the gigantic "Number Nine." But Mr. Mellon knew what dependence he could place on his "Pyrrhic phalanx," when great deeds were to be accomplished. We will not say that a reinforcement of ten or twelve in the stringed department would not be found advantageous; but we may fearlessly assert, on the other hand, that the performance of the Choral Symphony on Saturday last was, on the whole, the finest ever heard in England. Indeed, for *clearness*, and for the effects of light and shade, it could not have been surpassed. That such was the general feeling might be gathered from the loud and general applause with which each movement was followed. The chorus was not numerous; it was, however, large enough for the area of the Hanover Square Rooms, and was selected with care. The soloists were Mademoiselle Krall, Miss Dolby, Mr. Montem Smith, and Mr. W. Wynn, all of whom acquitted themselves in a highly efficient manner. At the end of the symphony a loud call was made for Mr. Alfred Mellon, who, after some delay, appeared on the platform, and was received with the heartiest applause from all parts of the room—an honor to which this last and most important of his undertakings had well entitled him.

The entirely successful performance of the ninth symphony has placed the Orchestral Union in the first rank of musical societies. Never was a first attempt accompanied by a completer triumph.

**HALIFAX.**—On Tuesday, the 24th ult., two performances were given by the committee of the Haley Hill Choral Society. That of the afternoon was Haydn's *Creation*, with Madame Clara Novello, Mr. Sims Reeves, and Mr. Weiss, as the principal vocalists. Mr. Frobisher was the conductor. The concert in the evening was a miscellaneous one. Mr. Sims Reeves was encored in Balfe's setting of Longfellow's serenade, "Good night, beloved."



## MUSIC AT BUCKINGHAM PALACE.

The following is the programme of the concert given on Wednesday night at the inauguration of the New Music-room in Buckingham Palace:—

## PART THE FIRST.

Graduale, "Quod in Orbe" .....	Hummel.
Air, "Cujus animam," Signor Gardoni	
Quatuor, "Sancta Mater," Madame	
Novello, Mdlle. Wagner, Signor	
Gardoni, and Herr Formes	(Stabat Mater) Rossini.
Air and Chorus, "Indammatus,"	
Madame Novello .....	
Chorus and March, "See the conquering hero comes"	
(Judas Maccabaeus) .....	Handel.
Duetto, "Pazzarello, oh qual ardir," Mr. Weiss and	
Herr Formes ( <i>Faust</i> ) .....	Spohr.
Air, "Deh per questo istante," Mdle. Wagner ( <i>La</i>	
<i>Clemenza di Tito</i> ) .....	Mozart.
Finale, Mad. Novello, Mdle. Wagner, Sig. Gardoni,	
Mr. Weiss, and Herr Formes, and Chorus ( <i>Fidelio</i> )	Beethoven.

## PART THE SECOND.

The "First Walpurgis Night," Mdle. Wagner, Sig.	
Gardoni, Mr. Weiss, and Chorus .....	F. Mendelssohn
	Bartholdy.

The orchestra, of nearly 120 performers, comprised Her Majesty's private band, with several of the leading instrumentalists from the Philharmonic Society, the Royal Italian Opera, and Her Majesty's Theatre.

The chorus, of 60 voices, was selected from the Royal Italian Opera, the ladies of the Royal Academy of Music, and the Sacred Harmonic Society.

The orchestra was conducted by Mr. Anderson, director of Her Majesty's private band; Mr. W. G. Cousins, the organist of Her Majesty's private chapel, presiding at the organ, erected by Gray and Davison.

## PARADISE, OR PURGATORY?

(From *Punch*.)

BEING particularly desirous to know what kind of a musical dish the Philharmonic Society had set before the Queen and the subscribers at the concluding concert, *Mr. Punch*, on the following morning sent for the two journals in which the two ablest musical critics of the day keep watch and ward. The great and important novelty of the night was a composition, called *Paradise and the Peri*, by Dr. Schumann, and *Mr. Punch's* mind was thus set at rest, and his curiosity satisfactorily met.

## THE DAILY NEWS says—

"From the impression on ourselves, as well as the evident effect on a highly critical audience, we believe *Paradise and the Peri* to be a work of great genius and power, of which the beauties will develop themselves more and more as it is oftener heard and better understood."

And the question being thus decided, and the foolish idea of the heterodox, who think that there is no such thing as an absolute fact in musical art, being thus overthrown, *Mr. Punch* is happy to place on imperishable record the opinions of his brother critics with whom, he begs to add, that he cordially agrees, without having heard the composition they describe.

[When *Mr. Punch* (may his shadow stretch!) is about to peruse an article, or articles, upon the performances of the Philharmonic Society, he should brush his hump, caress Toby, and put on a pair of bottle-green spectacles.—ED. M. W.]

MUNICH.—The municipal authorities have determined on affixing a tablet, with a suitable inscription, to the house in which Mozart resided when he composed his *Idomeneo*.

## VIVIER.

(Translated from "L'Illustration").

ALTHOUGH a great deal has been written about Vivier in every language, in Turkish and Russian, English and French, German and Italian, &c., &c., he is little known except among his friends. By the public he is seen, as it were, surrounded by the glorious halo of an artist at once incomparable and original, which threatens to make him pass for some fantastic and legendary personage.

It is time that the world should know in what light to behold him, and that we should raise the veil which hides the face of the gifted and eccentric being called Vivier.

Vivier is a Corsican by birth; his family is connected with the most illustrious of his country, among others that of the Colonnas of Istria. His grandfather, staff-surgeon to the armies of Louis XVI, was a Norman. He may thus be likened to an apple-tree grafted on a mountain chesnut, growing in a sunny land, beneath a blue sky. His temperament is robust, harmonious, and poetic. His strength is immense, he can break the hardest nuts between his finger and thumb, as well as perform other feats of physical strength; and if ever he were to give way to violent anger, he would, without doubt, be capable of accomplishing extraordinary things.

This singular physical organisation is a great advantage. Vivier possesses wonderfully powerful lungs and an Herculean frame. He is a fine swimmer, and in diving often remains so long under the water as to frighten his friends. When he breathes into his horn, every one else is obliged to take his breath three or four times while he holds on a note, *piano* at first and then swelling into a powerful *fortissimo*.

Vivier passed his childhood at Brioude in the Haute-Loire, where he first began his studies and where his musical genius was at first revealed. His father held an appointment in the *administration des finances*, and was possessed of a fine artistic organisation, playing capitably both on the horn and the violin. His three sisters were, also, excellent musicians. It is thus seen that Vivier was born in a musical atmosphere. There was at the college of Brioude a professor of music and dancing, who had the honour of teaching Vivier the violin. One day, during the holidays, the young student got hold of his father's horn and he had no sooner applied it to his lips than he found he had a perfect *embouchure*. He immediately took a great fancy to the instrument.

Vivier was soon after sent to Poitiers, to an appointment under government. He did not forget to take his horn and violin with him, and most likely found more amusement with them than with his pen.

It was during this time, that by constant and indefatigable practice, he discovered how to produce double and treble notes simultaneously on the horn. He at first obtained the notes in octaves, but did not stop in his "career of conquest," for the sounds coming coarsely and loudly, he was not master of them, and could not, for a length of time, soften and then render them expressive. It was not till after continual study and practice that he was enabled to conquer the rebellious sounds and bend them to his sovereign will.

After having finished his term at Poitiers, Vivier was sent to Lyons to continue his government functions. There he pursued his musical studies, both at the theatre, as an amateur violinist, and in private parties, where he played quartets. He was one of the greatest favourites in the *réunions* of Mad. Mongolfier, a celebrity at that time.

The manager of the Lyons theatre offered Vivier splendid terms as solo horn in the orchestra; but, like another Hippocrates, Vivier refused the offer of this modern Artaxerxes. He felt himself impelled by an inward monitor; he instinctively believed he had a mission to fulfil. One day Vivier asked leave of absence, and, with his eye fixed on his guiding star, started for Paris, where he arrived with 25 francs in his pocket, and descended at the Hôtel de l'Univers, rue Croix-des-Petits-Champs, where he was located in a room on the seventh floor above the *entresol*.

With his usual self-confidence, Vivier called upon the heads

of the Government department in which he was employed, to solicit the favour of being employed in Paris. For, above all, he would not give pain to his family, who always dreaded to see him abandon himself exclusively to music. By good fortune, the chief of the staff, M. David, was an excellent violinist. He heard, and at once understood Vivier, and obtained for him a prolonged leave of absence, and a promise of the first vacancy in Paris.

Behold him, then, in Paris, more occupied, no doubt, with music than with finance; always calm, gay, conscious of his strength, which never left him, waiting at home for fortune, and disdaining to run after the coquette.

A dramatic author, a man of *esprit*, who already knew Vivier, kindly offered him the use of his rooms that he might be heard by the most distinguished composers and artists of Paris. Vivier there met Auber, Halévy, Adam, etc., and, after playing before them, was acknowledged and saluted as "King of horn-players, while waiting for the place of horn-player to the king." The newspapers of the month of May, 1843, recorded this great event. We cite a curious extract.

(To be continued.)

### HECTOR BERLIOZ.

THE Académie des Beaux Arts has conferred upon M. Berlioz the place left vacant by the death of M. Adolphe Adam. The votes were as follows:—

1st scrutiny.	2nd ditto.	3rd ditto.	4th ditto.
Berlioz..... 13	Berlioz..... 15	Berlioz..... 18	Berlioz..... 19
Panzeron..... 7	Panzeron..... 5	Panzeron..... 5	Panzeron..... 2
Fé. David..... 5	Niedermeyer..... 3	Fé. David..... 4	Niedermeyer..... 6
Niedermeyer..... 5	Gounod..... 6	Niedermeyer..... 5	Gounod..... 6
Gounod..... 3	Leborne..... 1	Gounod..... 5	Leborne..... 1
Leborne..... 1			
Vogel..... 1			

This decision has given unanimous satisfaction.

**DRURY LANE THEATRE.**—*Esmeralda and the Hunchback of Notre Dame*, a melodramatic opera, composed by Signor Battista, and adapted to the English stage by Mr. Charles Jefferys, was produced on Monday night. The house was crowded, and the applause enthusiastic; the recalls were frequent, and the bouquets thrown to "Lucy Escott" innumerable. The opera is divided into four acts. The first act represents "The Gipsy's Wedding;" the second, "The Inconstant;" the third, "The Accused;" and the fourth, "The Mandate." The story is well known. Victor Hugo's romance has been read universally; and the ballet produced at Her Majesty's Theatre some years since, and rendered famous by Carlotta Grisi, made the plot familiar to stage-goers. The music, written by Signor Battista, is nothing more than a *pot pourri* of *souvenirs*, from the Italian composers of the present time. There is not a spark of originality about it. The concerted pieces are ineffective, and the instrumentation, with rare instances, is thin and meagre. The bills state that *Esmeralda* has been played in Naples upwards of one hundred nights. (Alas! poor Naples!) The opera is well put on the stage at Drury Lane, and the dresses and decorations are commendable. Miss Lucy Escott, as *Esmeralda*, acts and sings with great energy. Mr. Henry Haigh, as Captain Phœbus; Mr. Borran, as Quasimodo; Mr. Durand, as Claude Frollo the Monk; Mr. Mauvers, as the poet Pierre Gringoire; and Miss Dyer, as Fleur-de-Lys, are, more or less, efficient. The most effective pieces in the opera were a song and dance (by Miss Escott) with chorus, in the first act; and a duet by Mr. Haigh and Miss Escott, "When thou art near me," in the second. A solo for clarinet (introducing a song by Mr. Durand) in the fourth act, was so well played as to deserve the encore it obtained. The applause at the end of the opera was "tremendous;" all the artists were recalled, and Mr. Tully, musical director, had the honour of a separate summons at the end of the first act. The English adaptation is made with great ability by Mr. Charles Jefferys.

**TORQUAY.**—(From a Correspondent, June 13th.)—The fifth annual concert, for the benefit of the members of the Torquay Choral Amateur Society, took place on Thursday, the 12th ult., but, owing to the inclement state of the weather, the audience

was not so numerous as was anticipated. Miss Pepperell was much admired in "Lo! here the gentle lark," in which she was accompanied by Mr. Smith on the flute, and obtained an encore. She was also encored in "My task is ended," from the *Enchantress*. The "Singing Lesson," by Miss Pepperell and Mr. Hicks, was also redemanded. The singing of Miss Cove, in "I'll be no submissive wife," in like manner obtained an encore. Haydn's symphony in C major was rendered by the band, as was also Mendelssohn's *Wedding March*. The concert was conducted by Mr. W. B. Wray.

**DUBLIN.**—The last "Ancient Concert" of the season took place on Monday evening, the 23rd ult., in presence of the Lord-Lieutenant and a numerous audience. The principal vocalists were Miss Dolby, Miss White, Mrs. Cantwell, Mr. W. Robinson, Dr. Robinson, and Mr. R. Smith. The most effective pieces were Dr. Smith's "Maltese Mariner's Hymn," sung by the Messrs. Robinson and Smith, and encored; two madrigals, "All creatures now are merry-minded," and "Come again, sweet love;" Haydn's "Spirit Song" by Miss Dolby; and an aria, by Mozart, sung by Miss White, a *débutante*, who made a favorable impression. The concert was under the direction of Mr. Joseph Robinson.

**ITALY.**—There has been no novelty at Naples: indeed this is the dead season all over Italy, and what with the extreme heat of the season, and the general dearth of musical talent, for the present the theatres are mostly deserted. A new opera is, however, announced by Sig. Traversari, entitled *Don Cesare di Bazan*. Public opinion seems to be divided on the merits of the composer, who, as yet, has not achieved any decided success. The *Violetta (Traviata)* of Verdi has been successful at the Nuovos, owing, in a great measure, to the talent of the new *prima donna*, Mad. Naselli, who is described as having a good voice, a good figure, and a good style. The other parts were filled by Signori Testa and Luigi Testa. The new dancer, Mad. Mora, has created a sensation. The prospectus for the winter season presents a fair list of names—at all events the best for many years past—at the Royal theatres. Among others we may mention those of Mesdames Tedesco, Castellani, Viola, and Frassini; Signori Coletti, Colini, Graziani, and Naudin. The composer will be Sig. Mercandante.—Sig. Verdi's *Luisa Miller* has been very successful at Milan. It is played every night at the Canobbiana. Mad. Beltramelli both sings and plays well, and is much applauded in the part of Luisa, and Sig. Errani acquits himself most creditably of that of Rodolfo. We have to record the success of a new opera at Milan, *Le due Regine*, by Sig. Muzio. There was no great enthusiasm on the part of the public, although the composer was recalled several times. The parts were filled by Mesdames Beltramelli and Borgognoni and Signori Zaccchi and Agresti.

**CORRECT COSTUME AT THE THEATRE.**—It was Madame Favart, says the *Revue Française*, who, in the comic opera of *Bastien et Bastide*, in 1755, introduced into the theatre the great revolution of correctness of costume, and prepared the way for what has since been called local colour. Before her time, the actresses who played the parts of *soubrettes* and peasant girls appeared on the stage with immense "paniers," a wreath of diamonds on the head, and long gloves. In *Bastien*, Madame Favart appeared in a stuff dress, her own hair, a simple gold cross, bare arms, and wooden shoes. It is easy to imagine the excitement caused by this innovation. Adverse criticisms were so numerous that the Italians were afraid their *prima donna* had made a mistake in trying to do too much. Voisenon calmed these fears by a sentence—"Gentlemen, those wooden shoes will prevent the players from going bare-footed."

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" .. .. .	3. Questa o quella .. .. .	(F) .. .. .	1 0
" .. .. .	4. Bella figlia dell'amore .. .. .	(A flat)..	1 0
" .. .. .	5. E il sol dell'anima—duet .. .. .	(A) .. .. .	3 0
" .. .. .	6. Song .. .. .	(F) .. .. .	1 0
" .. .. .	69. Figlio mio Padre—Duet .. .. .	(D) .. .. .	3 0
Sonnambula .. .. .	4. Ah! perché non posso .. .. .	(B flat)..	1 6
" .. .. .	5. Ah! non giunge .. .. .	(G) .. .. .	1 6
" .. .. .	6. Come per me sereno .. .. .	(E flat)..	1 6
" .. .. .	7. Vi ravisio .. .. .	(A flat)..	1 6
" .. .. .	63. D'un pensiero—Duet .. .. .	(C) .. .. .	2 0
" .. .. .	64. A fuoco cielo—Duet .. .. .	(E flat)..	1 0
" .. .. .	65. Prendi il anel—Duet .. .. .	(A flat)..	3 0
Lucia di Lammermoor .. .. .	8. Fra poco a noi .. .. .	(A) .. .. .	1 6
" .. .. .	9. Regnava ne silenzio .. .. .	(C) .. .. .	1 6
Robert le Diable .. .. .	10. Quand je quittais .. .. .	(A flat)..	1 6
" .. .. .	11. Robert, toi qu'j'aime .. .. .	(F) .. .. .	1 6
Puritani .. .. .	12. Qui la voce .. .. .	(D) .. .. .	1 6
" .. .. .	13. Son vergin vezzosa .. .. .	(B flat)..	1 6
Botly .. .. .	14. A te, o cara .. .. .	(A flat)..	1 6
Ernani .. .. .	15. In questo scampio .. .. .	(G) .. .. .	1 6
" .. .. .	67. Ah! morir potessi—Duet .. .. .	(F) .. .. .	2 0
" .. .. .	66. Come rugiada .. .. .	(A) .. .. .	1 6
" .. .. .	67. Infelice e tu .. .. .	(A flat)..	1 0
" .. .. .	68. Lo vedremo (Vieni meco) .. .. .	(G) .. .. .	1 6
Lucrozia Borgia .. .. .	17. Nella fatal .. .. .	(B minor)..	1 0
" .. .. .	18. Di pesci uovo .. .. .	(D) .. .. .	1 0
" .. .. .	19. Il segreto .. .. .	(C) .. .. .	1 0
Nabuccodonosor .. .. .	20. C'm'è bello .. .. .	(D) .. .. .	1 0
Filto du Regiment .. .. .	21. Va pensiero .. .. .	(C) .. .. .	1 0
" .. .. .	22. Ciascun lo dice .. .. .	(D) .. .. .	1 0
" .. .. .	23. Apparvi alla luce .. .. .	(E flat)..	1 0
" .. .. .	24. Conven far .. .. .	(D) .. .. .	1 0
Luisa Miller .. .. .	25. Quando le sore al placido .. .. .	(E flat and F)..	1 0
" .. .. .	73. La tomba—Duet .. .. .	(E flat)..	3 0
Favorita .. .. .	30. Scena dal ci l .. .. .	(G and C) .. .. .	1 0
" .. .. .	27. A tanto .. .. .	(D) .. .. .	1 0
" .. .. .	28. O mi, Fernando .. .. .	(C) .. .. .	1 6
Norma .. .. .	29. Casta Diva .. .. .	(D) .. .. .	1 6
" .. .. .	63. Deh con te—Duet .. .. .	(G) .. .. .	2 0
Beatrice di Tenda .. .. .	30. O divina Agnese .. .. .	(G) .. .. .	1 0
Elisire d'Amore .. .. .	31. Una furtiva lagrima .. .. .	(D flat)..	1 0
Prigione d'Edimburgo .. .. .	32. Sulla poppa .. .. .	(A) .. .. .	1 6
" .. .. .	61. Dormi, dormi .. .. .	(F) .. .. .	1 0
Don Pasquale .. .. .	33. Com e gentil .. .. .	(B) .. .. .	1 0
" .. .. .	34. La morale .. .. .	(B flat)..	1 0
Anna Bolena .. .. .	35. Al dolce guidami .. .. .	(E flat)..	1 0
Linda di Chamouni .. .. .	36. O luce di quest'anima .. .. .	(A) .. .. .	1 6
" .. .. .	71. Da quel di—Duet .. .. .	(G) .. .. .	3 0
" .. .. .	59. Se tanto in ira .. .. .	(F) .. .. .	1 0
Il Trovatore .. .. .	37. Stride la vampa .. .. .	(D minor)..	1 0
" .. .. .	38. Di quella pira .. .. .	(G) .. .. .	1 0
" .. .. .	39. Ah si, ben mio .. .. .	(B flat)..	1 0
" .. .. .	40. Deserto sulla terra .. .. .	(C) .. .. .	1 0
" .. .. .	41. D'amor sull'ali roseo .. .. .	(G) .. .. .	1 0
" .. .. .	42. Tacea la notte placida .. .. .	(F) .. .. .	1 0
" .. .. .	43. Il balen del suo sorriso .. .. .	(A) .. .. .	1 0
" .. .. .	44. Ah! che la morte ognora .. .. .	(E flat)..	1 0
" .. .. .	70. Si la Stanchezza—Duet .. .. .	(F) .. .. .	2 0
La Traviata .. .. .	46. Un di felice .. .. .	(F) .. .. .	1 6
" .. .. .	47. Parigi, o cara—Duet .. .. .	(F) .. .. .	1 6
" .. .. .	48. Di Proenza il suol .. .. .	(C) .. .. .	1 6
" .. .. .	49. Libiamo ne' lieti calici .. .. .	(G) .. .. .	1 6
" .. .. .	50. Se una pudica vergine .. .. .	(C) .. .. .	1 6
" .. .. .	51. Un di quando le veneri .. .. .	(F minor)..	1 6
" .. .. .	52. Pura siccome un angelo .. .. .	(G) .. .. .	1 6
" .. .. .	53. Dite alla giovine .. .. .	(C) .. .. .	1 6
" .. .. .	74. Addio del passato .. .. .	(C) .. .. .	1 6
" .. .. .	75. Ah! forse e lui .. .. .	(F) .. .. .	1 6
" .. .. .	76. Di sprezzo degno .. .. .	(F) .. .. .	2 6
" .. .. .	77. Noi siamo Zingarelle .. .. .	(F) .. .. .	2 6
" .. .. .	55. Quanto del ciel .. .. .	(B flat)..	1 6
" .. .. .	60. Ah! se tu dormi .. .. .	(E flat)..	1 0
" .. .. .	62. Sonve imagine .. .. .	(A flat)..	1 0
" .. .. .	72. Ah! figlia incauta—Duet .. .. .	(D) .. .. .	3 0
" .. .. .	73. Il vecchietto cerca moglie .. .. .	(D) .. .. .	1 6
" .. .. .	79. Ragno d'amore .. .. .	(D) .. .. .	1 0

(To be continued.)

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